

Elf

Veni creator

für

4st gerw. Chor

(ohne Begleitung)

A. Högn op. 15

I.

*Andante*

Veni creator

Ve-ni pre-a - tor Spi - ri-tus Ven-tes tu o - rum vi -

ri - si-ta imple su per na gra-ti a gra-ti-a

- si-ta imple su per na gra ti a quae

tu - pre ao - ti pec - to ra t - ment - men t - men.

## II.

Moderato

*Moderato*  
 Ve - ni Ve - ni cre - a - tor Spi - ri - tus -  
 Ve - ni Ve - ni cre a - tor Spi - ri - tus  
 Ve ni cre a - tor Ve ni cre a - tor Spi - ri - tus

Slavro

*p* Ve - ni Ve - ni re - a - - tor Spi - ri - tus -  
*Allegro*  
 Pentestorum visi ta Pentestorum vi sita Pentestorum vi si ta  
*mf* Pentestorum Pentestorum *f* vi - si ta *f*

*Kentestie arum Kentestiorum visi ta Im.*

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, likely for a piano accompaniment. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The second staff begins with a bass clef and a key signature of one sharp (F#). The bass line is also written in a simple, folk-like style. The score is divided into two systems by a double bar line. The first system contains the first two lines of music, and the second system contains the next two lines. The handwriting is in ink on aged paper.

ple superna gratia quae tu creas te peccato ra s

A musical score for the song 'The Rose Tree'. It features two staves, a treble staff and a bass staff, both with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics 'men' and 'meri' are written above the treble staff, and 'brud' is written below the treble staff. The score is divided into two measures by a double bar line. The first measure contains the main melody and accompaniment, while the second measure contains a sustained chord in the treble staff and a sustained note in the bass staff.

men  $\frac{1}{2}$  - men.

# III.

*Moderato*

*mf*

*ven tes tu o - - rum*

*ven tes tu o - - rum ven tes tu*

*venire a - - tor Spi - ri tus ven tes tu o - - rum ven tes tu -*

*vi - - si ta Imple su per na gra - ti a*

*orum visi ta Im - ple su - per na gra - ti - a f quae*

*orum visi ta Im - ple su per - na gra - ti - a quae tu pre -*

*tu - cre as - - ti pec - to ra*

*as - - ti pec - to ra*

*f - men men*

*f - men*

*rit*

*men.*

*f - men.*

# IV.

*Adagio*

Veni cre a - tor Spi - ri tus Venies Venies tu - o rum

*Im - ple*

vi - si ta Imple su - per - na gra - ti - a quae

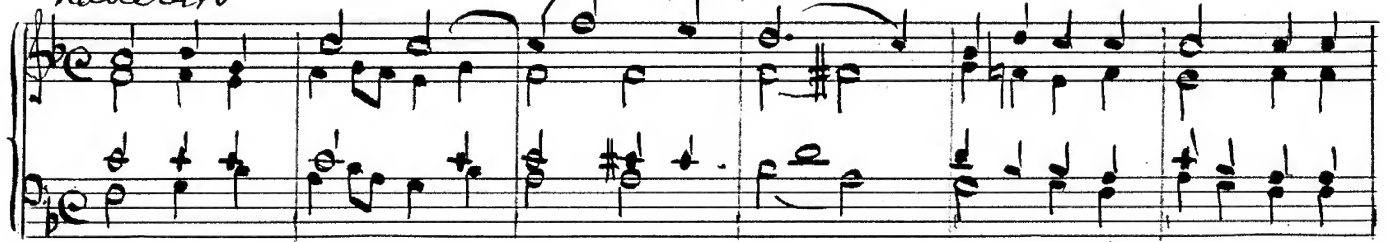
*rit*

tu cre as - ti pec - to - ra A - - - men - -

# V.

*Moderato*

*Spj - ri - tus*



*Veni ere - a - tor spi - ri - tus - Hen tes tu o - rum tu -*

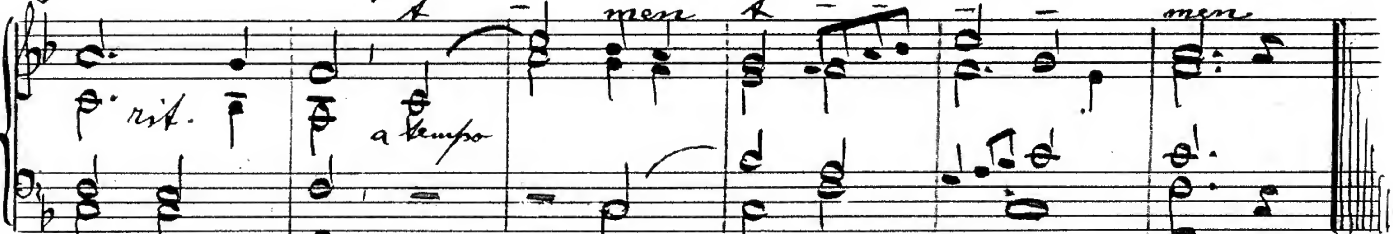


*o rum vi si ta*

*im - ple su per - na su per - - na*



*gra - ti - a quae tu - ere as - ti quae tu - ere as - ti*



*men - men - men*



*pe to ra - men - men*

# VI.

*Moderato*

Venire - a - tor Spi - ri - tus hentes tu - o - rum vi - si -

ta Im - ple - super - na gra - ti - a quae tu cre - as - ti

pec - to - ra t - men t - - men.

# VII.

*Andante*

Non des tu o rum vi - - si  
 Non des Non des tu o rum vi - - si

Veni cre a - tor Spi - - ritus Non des tu o rum vi - - si

ta Im ple super na gra ti a quae tu cre - as - - ti pec - to - ra.

*rit*

A - - men A - - men A - - - men

# VIII.

*Andante*

The first system of the piano accompaniment consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a steady harmonic foundation with chords and moving lines. The tempo is marked as Andante.

Veni pre a - tor Spi - ri tus Men tes tu - o - rum vi - si -  
*Imple su per - na*

The second system of the piano accompaniment continues the musical theme from the first system. It features similar chordal textures and melodic lines in both hands, supporting the vocal melody.

ta Imple su per - na gra - ti - a quae tu - cre - as - ti

The third system of the piano accompaniment concludes the piece. It includes a section marked 'A - men' with a 'rit' (ritardando) instruction, leading to a final chordal resolution.

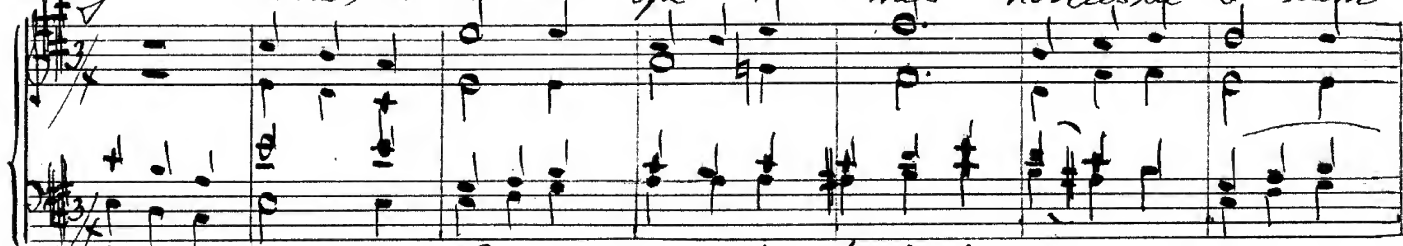
fec - to ra.

A - men A - - - men



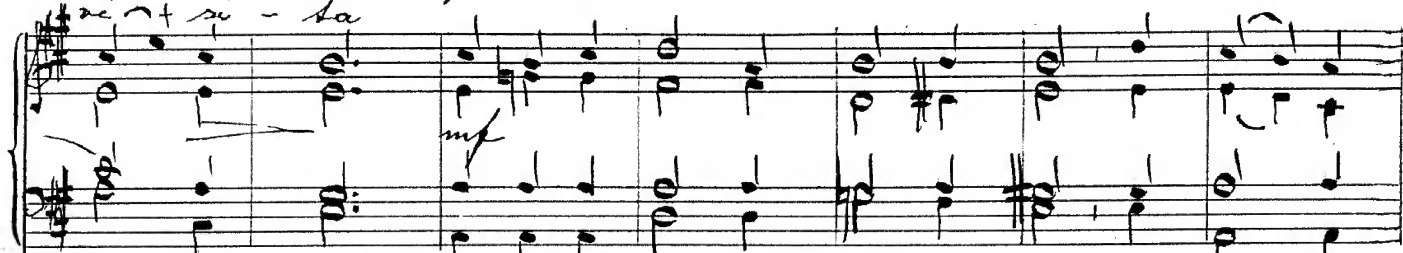
## IX.

*Allegro* Veni cre-a-tor spi-ri-tus Sanctus tu o-rum



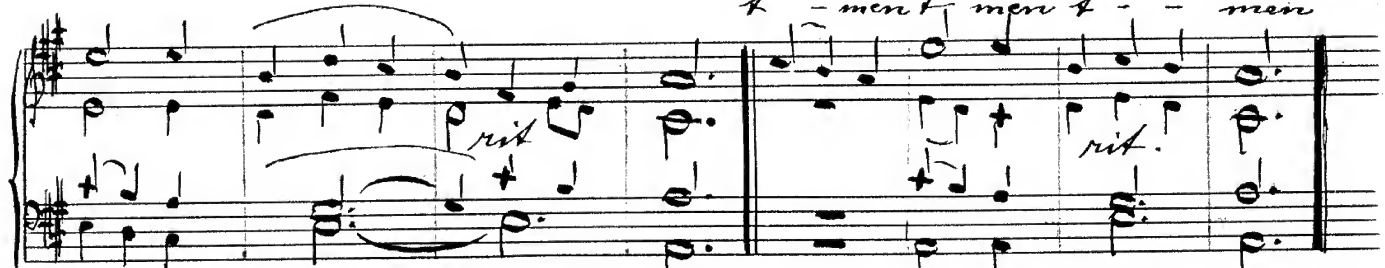
Veni cre a tor spi- - - ritus Sanctus tu o - rum vi - -

ri - - si - ta



- - si - ta Imple su-per-na gra-ti-a quae tu cre-

t - men t - men t - - men



as-ti pec - - - to - ra

t - men. t - men.

# X.

*Andante*

The first system of the piano accompaniment consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a harmonic foundation with chords and some moving lines. The tempo is marked as Andante.

Veni pre a - tor Spi - ri - tus Men tes tu - o - rum vi - si -

The second system of the piano accompaniment continues the harmonic support for the vocal line. It features similar chordal textures and some melodic fragments in both hands.

ta Imple su - per - na gra - ti - a quae tu - cre - as - ti

The third system of the piano accompaniment concludes the piece. It includes a 'rit.' (ritardando) marking, indicating a slowing down of the tempo towards the end of the system.

pec - to - ra A - - - men t - - - men.

# XI.

*Moderato*

*Hen-tes tu o-rum Hen-tes tu o-rum visi*  
*Hen-tes tu o-rum tu o-rum visi*

*Veni cre a - tor spi - ri tus tu o-rum visi*

*ta Im-ple su per - na gra - ti - a quae tu - cre as - ti*  
*ta Im-ple su per - na gra - ti - a*

*ta Im-ple su per - na gra - ti - a quae tu - cre as - ti*  
*men - men - men*

*rit.*

*pec - to ra men - men - men*